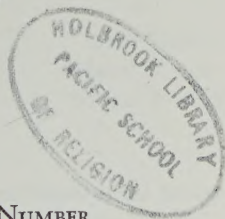
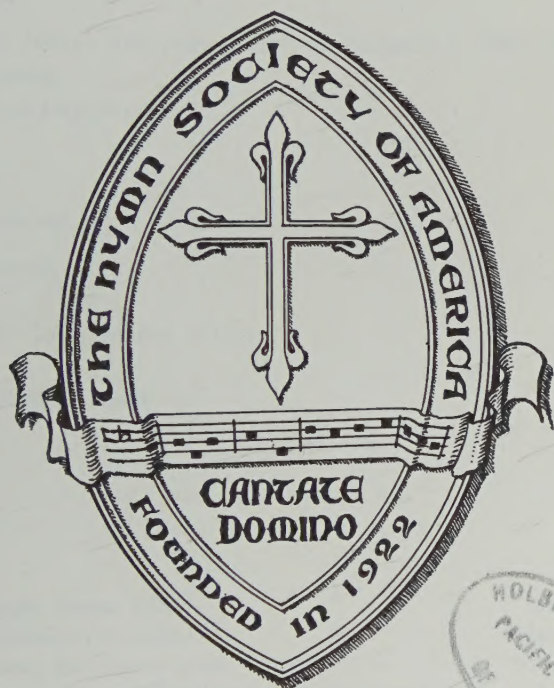



# The Hymn

OCTOBER 1965



JOHN MASON NEALE—CENTENNIAL NUMBER



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# The Hymn

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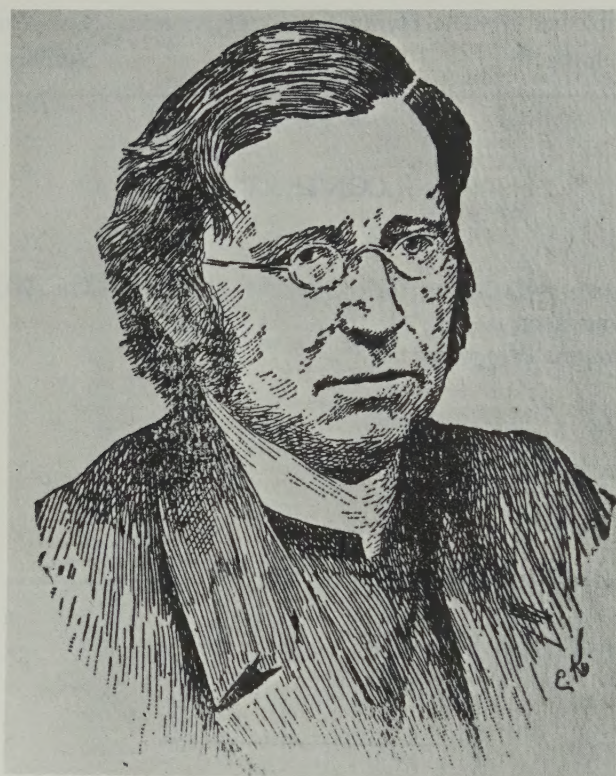
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JOHN MASON NEALE  
1828—1886



# John Mason Neale and 19th Century Hymnody His Work and Influence

J. VINCENT HIGGINSON

THE year 1966 marks the hundredth anniversary of two outstanding personalities and hymnodists of the 19th century: John Mason Neale and John Keble. One might regard them as leaders in separate spheres of influence since Neale was a Fellow of Trinity College, Cambridge, and Keble's interests were centered at Oxford. Yet, time has shown the interdependence of their careers. The work of one was the outgrowth of the other's influence. Keble, along with Newman and Pusey, were leaders of the Oxford Movement which directed attention to the religious and liturgical practices of earlier centuries. Neale followed in the wake of the movement which inspired his lasting and his greatest contribution to English hymnody. Keble in his *Christian Year*, called attention to the Christian Year in a liturgical sense, and Neale awakened interest in its hymnody which had been all but forgotten since the time of the English Reformation.

John Mason Neale, born in London, January 24, 1818, was the son of Rev. Cornelius Neale, a scholarly Cambridge Fellow. His father's death in 1823 was for long a great sorrow. Consequently, Neale was dependent on his mother's guidance for which in later years he remarked, "I owe more thanks than I can express." In 1824 the family moved to Shepperton where Neale was placed under the tutelage of Rev. W. Russell who became a confidant in later years. At school in Blackheath, 1829, Neale chose to keep to himself and devote his time to reading. A list of his books gives an inkling of his talents and future interests. Enclosed in a letter of 1832 was a translation of seventy lines from Sedulius, some of whose hymns he translated in later years.

Up to this point, Neale's education was fairly desultory, but in 1833 at Shelborne he was faced with the problems of public school life. This was hardly congenial or agreeable to his interests. Here, another trait developed, his love of long walks in search of points of interest. He climbed the church tower to see the magnificent old bell, copied its inscription, and visited the not-too-distant town of Auburn, the scene of Goldsmith's "Deserted Village." By October, 1836, he obtained a

fellowship at Trinity College, Cambridge. Although a brilliant student, he was denied classical honors because of his distaste for mathematics. Only those whose names appeared in mathematical Tripos could aspire to a classical degree, so Neale had to be content with an ordinary degree. Too late for Neale, this rather strange condition was removed the following year for future candidates.

At Cambridge his love of the archeological was instrumental in forming a small group of friends into the Cambridge Camden Society. Among them the most important for Neale was Benjamin Webb, three years his junior. They became close and lifelong friends. Others, charter members, and those elected members who aided in later years, included Dr. H. L. Mill, a vice-president, Samuel S. Greatheed, H. L. Jenner, J. D. Young and Thomas Helmore. A. Welby Pugin was elected a member and designed the seal of the society which appears on the cover of Neale's biography by Eleanor A. Towle.

Years later, Neale spoke of the venture as an audacious proceeding for so young a group. In his words, "they discovered that they had a mission to help the Church revival (Oxford Movement) on the side where Oxford left it weakest, that of religious art, notably architecture and of worship treated in reciprocal dependence." Their first interest was a study of the old churches, which in time led to their restoration and which furnished the inspiration for new ones.

A great deal was accomplished, perhaps too much to suit some people, and on complaints that they had gone too far in a liturgical revival, and with the Pugin seal as an added factor to aid dissonant voices, the society went through a period of reorganization in 1840. The name was changed to the Ecclesiological Society and the headquarters moved to London, 1846. In order to keep in touch with its members, now widespread, beyond the environs of Cambridge, a periodical, *The Ecclesiologist*, was issued in 1841 with Webb and Neale as its co-editors and principal contributors. The society introduced the terms *Ecclesiology* and *Liturgiology* into the English language. Churches in which they shared in the restoration or construction remain as a memento of their success but the *Hymnal Noted* sponsored by the society in later years must also be counted as another of its lasting contributions.

In 1841, Neale was ordained deacon, and named as chaplain and tutor at Downing College. He resigned after a few months since the post was not congenial. The following year he was ordained priest at St. Margaret's, Westminster, May 22, 1842. Shortly after he married Sarah Webster, and took up residence at Crawley, Sussex. Due to ill health his stay was brief, and he spent the next three winters in



Madeira. Fortunately for future generations, the "cure" was successful. In 1845 he returned to England, and in 1846 was offered the warden-ship of Sackville College, East Grimstead. This was a home for the aged, but the position gave him considerable liberty and the twenty years he spent there were the most rewarding of his life. While the remuneration was small, very small, there was for Neale a more precious remuneration—time. For these years of intense labor we are greatly his debtors. Unfortunately there was one shadow, for much was made of finding a Roman Breviary at his place in the chapel, and for most of his years there he was unjustly inhibited by the Bishop of Chichester from exercising his clerical functions.

Since it is our purpose to limit ourselves to phases of his interest in hymnology, other interests and accomplishments crowded into these twenty years are confined to minor references. Yet his studies and writings in liturgiology and ecclesiology resulted in further broadening current knowledge and interest in Catholic ceremonial and that of the Eastern Church.

### First Fruits

His facility in writing hymns was first shown in *Hymns for Children*, 1842 (Part II, 1844). A talent for versification seems to have run in the family. Dr. John Mason Good, on his mother's side, was also an accomplished linguist and had exceptional talent as a versifier. Neither must we overlook the fact that Neale won the Seatonian Prize eleven times. Specifically, Neale wrote children's hymns to deliver them "from the yoke of Watts," and to help eradicate some of the less pleasant memories of the hymns he learned in early childhood.

Julian's *Dictionary* singles out a number of these children's hymns in common use in that century. In the light of future efforts, is the fact that they were based on the liturgy and the day hours, which reveals the influence of the Breviary. For example, the Sundays of Advent are followed by a separate hymn for each of the *Great O's*. These begin on the 16th of December with *O Sapientia* (O heavenly Wisdom, hear our cry) and end on the 23rd of December with *O Emmanuel* (O Thou, whose Name is God with us). These were the forerunners of his later and widely known hymn, "O come, O come Emmanuel," which gives a stanza to each of five *Great O* antiphons. Incidentally, here the last became the first, and gave the name to the hymn.

Neale had a great love of children and delighted in being among them. Once he was questioned by a child as to how hymns were made. He answered it was very easy, and offhand wrote one of several stanzas beginning:

## THE HYMN

I am a little Catholic  
 And Christian is my name,  
 And I believe in holy Church  
 In every age the same.

The children marvelled as he proceeded. Neale was just as facile in Latin. It was about the same year that he played the practical joke on Keble when, in a few minutes, he turned one of Keble's hymns in the *Christian Year* to Latin, as if to question Keble's statement that all the hymns were original and not translations.

*Hymns for the Sick*, 1843 were written when he was wintering in Madeira for his health. The same year marks the appearance of a critical article in the *Christian Remembrancer*, (volume v), "Hymns and Public Worship." He used the review of a few recent publications to state his thoughts on the subject. A few years later he expanded some of them and drastically revised others.

## Hymnody—Ideals and Ideas

Neale's contribution to hymnody, found in the "Collected Hymns of John Mason Neale," fill close to 300 pages. Historically, he lived at a crucial time when the Church of England, as a result of the Oxford Movement and the hymnody of the Evangelicals, was producing a number of collections of *Psalms and Hymns*. Hymns in the services of the English Church was still a controversial subject, but they were gradually gaining a place through local approbations. Neale sought to widen this break-through by establishing a firm foundation for the rightful use of hymns and to provide for a choice collection of basic hymns, mainly from the Breviary.

A study of Neale's letters and writings reveals several fundamental ideas which he repeated over the years. These include:

1. The ancient Latin hymnody, especially that of the Sarum liturgy, had a rightful place in the English Church.
2. Translations should be in the metre of the original so that they might be sung to the original melodies and reflect the original spirit.
3. Counteract the many quick and "slovenly" translations through a more careful and lengthy study of the hymns and choose more carefully the word or words to duplicate the delicate shadings of the original.
4. The hymns of the "dissenters" (if "heresy" were corrected) could have a place in a hymnal of the English Church.
5. Translations where possible, should be literal following faithfully the text of the hymn.



While not a "principle" one notes a generosity of spirit that aided others in providing a wide choice of hymns, particularly the compilers of hymnbooks. In the Preface to his *Joys and Glories of Paradise*, 1865 Neale states:

I am very glad to have this opportunity of saying how strongly I feel that a hymn, whether original or translated, ought, the moment it is published, to become the common property of Christendom; the author retaining no private right in it whatever. I suppose that no one ever sent forth a hymn without some faint hope that he might be casting his two mites into the treasury of the Church, into which the "many that were rich"—Ambrose and Hildebert, and Adam and Bernard of Cluny, and S. Bernard—yes, and Sainteuil and Coffin, "cast in much." But having so cast in, is not the claiming a vested interest in it, something like "keeping back part of the price of the land?"

### Hymns in the English Church

Neale spoke again and again justifying the use of the hymns of the Sarum, or old Salisbury rite, as proper in the English Church. While for a time his translations amounted to nothing more than a hobby and were a personal satisfaction, he looked to a day when vernacular hymns would be sanctioned. Neale, in his 1843 article in the *Christian Remembrancer* saw a hope in the local sanctions by the Archbishop of York and the Bishop of Lincoln as well as the fact that Bishop Heber's hymns had been published. (Incidentally, William Gardiner's two volumes 1812 and 1818 bore the sanction of the Prince Regent.) The writer attributes some success to the "church seasons" where hymns could be used "for services (at present) such as suit the hours of the day in which we assemble for worship." The situation at the time is summarized as, "From this period the singing of hymns in the Church ceased to be esteemed a sport of the conventuals and the use has gone on." "No party in the Church," he continues, "refuses them—the only important difference being the source from which they are derived."

Yet in 1849 there were many who were still unconvinced that hymns had a rightful place. Among them, and all important for Neale, was Benjamin Webb. He remained staunch in spite of Neale's arguments. In 1849 he wrote again to Webb concerning the matter:

You can only say your hatred of hymns in the Offices of the church means one of three things;

a. That there should be no hymns in the Offices of the Catholic Church.

b. That there should be no vernacular hymns in our language.

c. That there are no vernacular hymns in our language. I do not believe you mean the first. I agree with you on the third, with few exceptions. Now as to the second.

This comes the worse from you, for you used to be in favor of a vernacular Liturgy and Offices, or Offices, at least. Now, for my part, I am not; but, while we have prayers in English, why are we not to have hymns? Did ever any Church, or any body of religious whatever, do without them? Surely the language that can bear to be used for prayers, can be sufficient for hymns of the Church.

Webb's answer was equally forthright. First he refers to current English hymns and then to the Latin ones.

But I don't believe we can have hymns in the vernacular. I doubt that we subjective men can write hymns which must be altogether objective. . . . The ancient hymns are bald, meagre, rude, etc. . . . but with all this there is in them a simplicity, a vigor, a freshness, a heart, that one loves them. . . . Happy those who can use the ancient Latin ones, with our vernacular we have lost our privilege.

Yet shortly afterwards, Webb as a member of the Ecclesiological Society, which sponsored the *Hymnal Noted*, approved the project and later contributed a translation. Perhaps it was a close friend of both, the vice-president of the society, Dr. W. H. Mill who turned the tide.

Neale also drew attention to the fact that these hymns were in the same books from which the prayers of the English Church were translated, and to him had equal right. He also noted that the early Primers had hymns in translation.

These letters have reference to a long article that Neale wrote for the *Christian Remembrancer*, October, 1849. This is his evaluation of current hymnody, which had greatly increased in the past decades. The article is so often referred to and quoted briefly that it has become an historical document. Since it is hard to come by, a goodly portion has been quoted in the appendix (p. 118).

### Hymns of the Dissenters

In appraising the hymns of the eighteenth century writers, Neale is critical on theological grounds and while he has little use for those of Watts, save a few "which with alterations would grace a hymnology of the English Church," Neale does single out "When I survey the wondrous Cross." Neale felt that every good hymn, contemporary as well, should have something of the "spirit of antiquity." To prove his point he had the unique idea of translating them into Latin to prove it to those who were classically minded.

Doddridge, he says, possibly took Watts as his model and "while he never equalled that writer in his few really good compositions, he never fell into his vulgarities and profanities." Whitefield, is spoken of in a similar vein.

Toplady, in Neale's mind was "the only name among English writers who seems fitted to have added greatly to the value of hymns, had he been brought up in a more perfect knowledge of truth." "Rock of Ages cleft for me" is singled out as "undoubtedly the best original hymn in the English language." Again it so interested Neale that he turned it into Latin, revealing its "spirit of antiquity."

Neale also singles out Wesley's "Hark the herald angels sing," but attributes it to another. In speaking of the *Methodist Hymnbook* and its popularity, he says that it is due no doubt to "the intense subjectivity of these compositions," and adds "the hymnbook has almost usurped the place of the Bible."

The reference to Newton is possibly Neale's severest criticism. In speaking of the Olney hymns as "the worst original collection of hymns ever put forth," he adds, "In some of Cowper's there is beauty; but Newton's are the very essence of doggerel." As for Cowper he praises, "There is a fountain filled with blood," "God moves in a mysterious way," and "God, of my life, to Thee I call."

### Translations

In his role as a translator Neale was well equipped not only with a command of Latin and Greek but was said to have a knowledge of twenty foreign languages. His wide reading and studies in both Latin and Greek enabled him to express subtleties in English that others did not perceive or lacked the facility to phrase.

As to the use of the same metre in Latin and English Neale has this to say in the 1843 article of the *Christian Remembrancer*.

The metre of the Latin hymns is different from our own, many being strictical classical, the tunes therefore cannot be taken for the translations; and to compose English verses in the Latin metres would have been contrary to the genius of the language, and have ensured failure.

In the intervening years further study of Latin hymns gave him reason to change these ideas. This has not been pointed out before. There are good reasons to say that Neale was the author of the 1843 article and Benson has also credited it to him. In 1849 Neale wrote:

But ecclesiastical Latin is, to all intents and purposes, a modern language. It not only employs the same measure that we use, but its whole structure of phrase, and sequence of thought is the same.



Neale continues:

Then further, it is desirable that we should be able to employ the same ancient tune to a translation of the ancient: how can this be, when the metre, perhaps even the rhythm is changed?

This principle, a standard, particularly in relation to the Sarum hymns, was not a fetish with Neale and at times he chose to deviate. He gives us a specific reason for abandoning the principle in the translation of the difficult rhythm of the *Hora Novissima* of Bernard of Morlaix, 1858, "Because our language, if it could be tortured to any distant resemblance of its rhythm would utterly fail to give an idea of the majestic sweetness which invests it in Latin." Bernard himself was well aware of the problem he faced, and Neale continues noting that Bernard expresses his belief "that nothing but the special inspiration of the Spirit of God could have enabled him to employ it in so long a poem."

In framing his English translations Neale faced the question of the language in which the hymns should be framed. He pleads that ecclesiastical language rather than "every day popular dialect" be used. The bad effect of such "degrading" was known by experience gained in studying the translation of hymns in other languages.

Neale sought to give a literal and exact translation of the meaning of the Latin, meanwhile creating a well reading English "poem." In some cases the translation appears line for line. For Neale there was the difficulty of doctrinal consideration, a dilemma which he solved by omitting stanzas, as in the *Sancte Venite*, 3rd stanza, and the *Pange lingua*, 4th stanza, where he altered the thought.

Two examples show how carefully he weighed his choice of words, a factor that caused disagreement with editors who altered his hymns. For instance, the line *Cruore ejus roseo* in the hymn "The Lamb's high banquet we await," he gives ample reason for the choice of the word "roseate" rather than "crimson" used by another. Neale says, "As every one knows, the last drainings of life-blood are not crimson, but of a far paler hue; strictly speaking *roseate*. Change the word and you eliminate the whole idea." To cite another case, Neale refers to the difficulty of translating the first stanza of the *Vexilla regis*, a processional hymn formerly used in the Good Friday service. He judged the hymn as "perhaps the finest hymn which the English Church possesses." In a letter he observes:

Probably many persons would think it was to be read off without a thought, but may these questions fairly be asked? Does *fulget crucis mysterium* simply mean, the visible Cross, with all its mystic meaning,

glitters before us? or, the deep mystery of the Cross, so long concealed, is now made manifest in full Light?

The Latin text and translation follow:

Vexilla regis prodeunt,  
Fulget crucis mysterium,  
Quo carne carnis conditor  
Suspensus est patibulo.

The Royal banners forward go  
The Cross shines forth in mystic glow  
Where He in flesh, our flesh was made,  
Our sentence bore, our ransom paid.

This he contrasts with Caswall's version and refers to the choice of words, the lack of rhyme between the first and third lines, and the change of metre. Neale's translation is literal and follows line by line. The same approach is found in his translation of the *Sancte venite*, which is considered one of his best:

Sancte venite, Christi corpus sumite  
Sanctum bibentes, que redempti, sanguinem.

Draw nigh and take the Body of the Lord  
And drink the holy Blood for you outpoured.

Salvati Christi, copore et sanguine,  
Aquo refecti laudes dicamus Deo.

Saved by that Body and that Blood  
With souls refreshed we render thanks to God.

Neale calls attention to these points in his Preface to the *Hymnal Noted* and concludes with the suggestion: "It is very easy to say that these little niceties are so much trifling. The only answer is, study the hymns for two or three years (very few people study them at all), and it will appear how much force they have."

### Alterations

When Neale spoke of "studying" hymns in view of making translation or revisions, he had in mind a careful consideration to avoid the "slovenly" work he criticises in others. One is aware of his own changes in successive editions of his hymns. In speaking of his *Hymns of the Eastern Church*, Neale says, "I have kept most of the translations by me for the nine years recommended by Horace: and now offer them as a contribution to the hymnology of the Church." Since

he was so meticulous and gave such consideration in his choice of words, bringing out the subtle meaning of the original, it is only charity that made him as lenient and considerate in criticising others who chose to alter his translations.

Nonetheless, he did not object to presenting his translations to the members of the Sub-committee of the *Hymnal Noted* (Part II) for discussion which in his words, "Drew out the beauties of the original in a way which nothing else could have done." He complains of the difficulty to meet with J. D. Chambers to compare their versions, but in the end, Neale speaks of these days as "the happiest of my life."

In his review of the first edition of *Hymns Ancient and Modern*, Neale speaks of the alterations made by the editors in his translations. While he was in disagreement with some, he sought to soften his criticism so that they will not be taken unkindly.

It was likely through J. D. Young, a friend of student days, at Cambridge a member of the Ecclesiological Society, and who later succeeded John Keble at Hursley, that Neale joined with Keble in making the alterations for the *Salisbury Hymnal*, 1857. Although he did not fully approve of some of them, he accepted them without malice or rancor.

### Hymns of the Greek Church

Neale's *Hymns of the Greek Church* date from 1862, but he composed some of them as early as 1853, and a few were published in the *Ecclesiastic*. This was a natural outgrowth of his interest in the Greek Church and its liturgy, which began during his days in Madeira, 1843. The lengthy studies produced *De Patriarchatu of Alexandria*, 1847 (2 vols.), a *General Introduction*, 1850 as well as a translation of the liturgy, 1859. In Madeira he was aided by books borrowed from the seminary library at Funchal, but he had to seek elsewhere for answers to numerous problems. However, there was another reason besides his personal interest in this project. The Oxford Movement had created a renewed interest in the Eastern Church as well as in the Church of Rome. In 1843, Newman retired to Littlemore and the expectancy of his secession worried Webb and Neale among many others. Their correspondence at the time alone is an indication of the apprehension of the moment. They felt that they might, if need be, turn to the Eastern Church, if a crisis developed.

At the time, research in Byzantine hymnody in England was virgin territory. Since the neumes had not been deciphered nothing could be said about the music, or music in relation to the text that



accompanied it. Egon Wellez, one of the foremost contemporary authorities on Greek hymnody, praises Neale's translations of the liturgy. He says, "Neale handled the Greek text with freedom, but his translation has the advantage over other attempts as finding equivalents for the Greek words."

His article in the *Christian Remembrancer*, 1843, speaks of Greek hymns. It states:

Greek hymns which most nearly answer our hymns, viz. those that are so construed that many of them may be sung to the same tune, are so different in genus and structure from Western hymns, that we apprehend that nothing can be borrowed from them. They contain lofty thoughts and occasionally poetic language, but they have nothing akin to our stanza and they appear to us to be altogether wanting in feeling and sentiment.

Neale wrote a fairly long Preface to his *Hymns of the Eastern Church*, 1862. Its opening paragraph states:

It is a remarkable fact, and one which shows how very little interest has been hitherto felt in the Eastern Church, that these are literally, I believe, the only English versions of any part of the treasures of Oriental hymnology. There is scarcely a first- or second-rate hymn of the Roman Breviary which has not been translated; of many we have six or eight versions.

Translations from the Greek liturgy had deterred others for reasons given in the following quotation, but Neale's study of the subject offered a simple solution. The problems are best told in his own words:

There are difficulties in the task of which it is well to advert. Though the superior terseness and brevity of the Latin hymns renders a translation which shall represent those qualities a work of great labour, yet still the versifier has the help of the same metre; his version may be line for line; and there is a great analogy between the collects and the hymns, most helpful to the translator. Above all, we have examples enough of former translations by which we take pattern.

But in a Greek Canon, from the fact of its being in prose—(metrical hymns, as the reader will learn, are unknown)—one is at sea. What measure shall he employ? why this more than that? Might we attempt the rhythmical prose of the original, and design it to be chanted? Again, the great length of the Canons render them unsuitable for our churches, as *wholes*. Is it better simply to form centos of the beautiful passage? or can separate Odes, each necessarily imperfect, be employed as separate hymns? And above all, we have no pattern or example of any kind to direct our labour. My own belief is, that the best way to

employ Greek Hymnology for the use of the English Church, would be by centos.

Nevertheless, while he had no predecessors he hoped that he had opened the way for others "to do what I have done imperfectly." While many points in the above paragraph had validity, in one, and an important one, Neale was in error. By chance Cardinal Pitra discovered that the text of a hymn to the Virgin Mary was composed in strophes of equal metre. In 1859 Pitra noticed a series of red dots which divided and marked off phrases of varying length. Later he found a more sumptuous manuscript with gold dots in the same places which he concluded marked the metre and strophes. Pitra's discovery was not announced until 1867, the year after Neale's death. In later years it was discovered that Mone in his *Latenische Hymnen*, 1853 also appears to have arrived at the same conclusion. Hatherly as editor of the 1882 edition of *Hymns of the Eastern Church* with music, makes no mention of the discovery in the body of the work or in a footnote, concerning Neale's error. Yet in justice to Neale, he did recognize a rhythmic factor ("Might we attempt the rhythmical prose of the original"), but did not recognize that the hymns were composed in strophes of equal metre.

Neale's "translations" vary from those that follow quite faithfully the original Greek, to others that summarize or are limited to the basic thought of the passage. In his 1866 Preface, 3rd edition, he names three hymns including "Art thou weary, art thou languid," which "contain so little of the Greek that they ought not to have been included in the collection."

A comparison of a literal translation of the Greek text with Neale's version, especially in his familiar hymns, show how close or how much he deviated from the original.\*

The Resurrection Canon—St. John Damascene—First Mode; On that day of Resurrection, let us, O People, be clothed with gladness; it is the Pasch, the Pasch of the Lord; for from death to life and earth to heaven, hath Christ our Lord caused us to pass over, singing the Hymn of Victory.

'Tis the Day of Resurrection;  
Earth! tell it out abroad!  
The Passover of gladness!  
The Passover of God.

From Death to life Eternal,—  
From this world to the sky,  
Our Christ hath brought us over  
With hymns of Victory.

Stichera for Christmastide—St. Germanus (Hatherly points out Neale's error as well as the likely reason for attributing it to St. Anatolius).

A great and paradoxical wonder is complete today; A virgin brings forth, yet with womb incorrupt; the word of God Incarnate, yet not divided and we with them together cry aloud; Glory to God in the highest and on earth peace.

A great and mighty wonder!  
 A full and holy cure!  
 The Virgin bears the Infant  
 With Virgin-honour pure!  
 The Word becomes Incarnate,  
 And yet remains on high;  
 And Cherubim sing anthems  
 To shepherds in the sky.  
 And we with them triumphant  
 Repeat the hymn again:  
 "To God on high be glory  
 And peace on earth to men!"

Lastly another that approaches the line for line translation found in some of the Latin hymns:

Evening Hymn—St. Anatolius—The day is gone through, I thank Thee, O Lord, that the evening with the night may be sinless, I beseech—Grant to me Saviour—and save me.

The day is past and over;  
 All thanks, O Lord, to Thee  
 I pray Thee that sinless (later offenceless)  
 The hours of dark may be.  
 O Jesu! keep me in thy sight,  
 And save me through the coming night.

The day is gone by, I glorify Thee, O Master, that evening with the night may be offenceless—I beseech. . . .

The joys of day are over;  
 I lift my heart to Thee;  
 And ask Thee that offenceless (later sinless)  
 The hours of dark may be.

His article in the *Christian Remembrancer*, 1863 which criticized the recently published *Hymns Ancient and Modern*, notes that none of his Greek hymns were included. They were too new at the time, but several were included in the 1868 supplement.



Neither should we overlook another purpose of Neale's study of the Eastern Church—reunion. This matter is also referred to in his Preface, "It is of course, a matter of deep thankfulness to me that the Eastern Church should now be more and more widely brought before ordinary congregations by means of some of the following versions (hymns). God grant that this may be one little help towards the great work of reunion."

### The Hymnal Noted

By 1850 conditions were favorable for the introduction of a hymn-book. The *Hymnal Noted* was a special project which reflected the times and a new interest in Latin hymnody created by the Oxford Movement. The revival of Gothic architecture created a new interest and research in Gregorian Chant, its medieval co-partner. The connection was so close that in the words of one writer, George Worley, "It became practically an article of the Oxford creed that unless a man believed in Gothic architecture (and Gregorian music) he could not be a good Churchman."

As for the Chant, the best exponent in the Church of England at the time was Thomas Helmore: and for the translated hymns, John Mason Neale. What would and could bring them together. The link came from an unexpected source, Dr. W. H. Mill, a close friend of Neale, and father-in-law of Benjamin Webb. On a Sunday at Webb's home in Brasted, when Frederick Helmore and Dr. Mill were guests, Mrs. Webb was playing some of the old Latin hymn melodies. Dr. Mill joined the singing group and before long remarked that it was a shame that these old hymns were not available to all. "I have it! I have it!" he continued, "Helmore, here's your brother coming down in a few weeks to Withyham. You must take him over and introduce him to Neale. We'll bring them together! We'll make Neale do the hymns, and your brother shall arrange the music." The arrangements were made, and Helmore with the choir boys who were participating in a choral festival at Withyham, traveled in picnic fashion to East Grimstead, and the project planned. Since Neale, Dr. Mill, and Webb were leaders of the Ecclesiological Society they were able to present a strong case to the Executive Board and get them to sponsor the project. Helmore was made a member of the society in 1849 and a member of the Music Committee in 1850. Stevenson Greatheed and H. L. Jenner were also added. In August 1850 the committee reported that "with the *Psalter Noted* now available to everybody the committee felt that they need not trouble themselves as to the subject of chanting; but a Noted Hymnal was a desideratum of nearly equal importance."

Helmore's *Psalter Noted* was published only a few years before and the term carried over for the new hymnal. The minutes also stated, "It was agreed to extend the sanction of the Society to a separate translation of the ancient (Sarum) hymns, noted according to the ancient music and accompanied by separate harmonies." To introduce the hymnbook to the public they approved a pamphlet of five hymns as a start, and later a second with five more hymns was authorized. One might think that the Sarum books were easily accessible but in this both Neale and Helmore were fortunate. At this opportune moment a small brochure containing the Latin text of the Sarum hymns was published in Littlemore, 1850 and the following year a *Hymnarium Sarisburiense*, containing the melodies was published in London by Jacob Darling. Part I of the *Hymnal Noted* was published in 1852. Part II, 1854, went beyond the Sarum hymns and included texts and melodies from other sources. Among these additions was a new phase, Sequences. Neale devoted a portion of an address made to the members of the society on this subject. He referred to two types, those of Notker and the later sequences of Adam of St. Victor. The *Dies Irae*, (Day of wrath) included at the end of Part I, with the recently written translation of W. T. Irons, is given lengthy comment. Neale drew attention to the ability of the translator to capture that "which is unique, the triple hammer stroke, as the German critic calls it, of the triple rhyme, the wonderful simplicity of the words, the fearful sublimity of the idea, the telling effect of every single word, making it stand alone in its unapproachable glory." For example:

O what fear man's bosom rendeth  
When from heaven the Judge descendeth,  
On whose sentence all dependeth!

Death is struck and nature quaking,  
All creation is awaking,  
To its Judge an answer making.

At the time the sequences were practically unknown in English Hymnody. Others such as the *Laetabundus* (Full of gladness/ Let our faithful choirs be singing), and the Alleluatic Sequence (The strain upraise of joy and praise), were also included.

With all this interest in the Sarum hymns there appears something of a "mystery," the *Hymnarium Angelicum* published in 1844. Neale seems to be unaware of it at the time. The anonymous author of these translations of the Sarum hymns, dedicated the collection to the Rev. Matthew Plummer, M.A. Curate of Haworth in the diocese of Durham, who called them to his attention. Of great importance is its long

preface which shows that others were thinking along lines that paralleled those of Neale. In the foreword the author asserts a rightful place for hymns, and says, "The singing of metrical psalms in metre is no part of the liturgy, and by consequence, no part of our commission." Possibly (?) the matter is cleared up by a note in the *Ecclesiologist* of 1851. This refers to a Mr. Seager "who had left the Anglican Communion published a second series of Sarum Breviary hymns and that continuing the first published in 1843." Should it be 1844? However, Benson has written in the name of Thomas Doubleday, a Quaker, in the Benson library copy in Princeton.

The *Hymnal Noted*, contained 105 translations, 94 by Neale, and in spite of its limited appeal, for it contained only translated Latin texts and chant melodies, it has left a definite mark on later fine hymnbooks. *Hymns Ancient and Modern* included over twenty-five of Neale's translations as well as many of the chant melodies. Those who appreciated the hymns and hoped for modern hymn tunes, made their wishes known as early as 1851 and again in 1856. At St. Alban's Holborn, where the *Hymnal Noted* was most successful, a supplement of modern tunes was provided in the 1862 edition.

While not strictly hymns, no reference to Neale's work would be complete without a mention of the *Carols of Christmastide*, 1853, and the *Carols of Eastertide*, 1854, which turned the tide to ancient sources. Helmore arranged the melodies from the *Piae Cantiones*, which was brought to his attention. The dates alone show that they were both so intrigued with the idea that they momentarily diverted their attention from the *Hymnal Noted* project. They had wide appeal and from America, Vincent Neale reports that "Good King Wenceslaus" was the most popular. His *Carols of Eastertide*, has one which was included in *Songs of Syon*, 1910, "A song, a song, our Chief to greet." This must have been a special delight for Neale as he turned to the sequences, particularly those of his favorite author, Adam of St. Victor, for the inspiration. The basic prose texts are included in his notes on this carol.

For hymnologists and those interested in hymnody, it is hardly necessary to summarize the influence of Neale on the hymnody of his day and of the 20th century. His special gift as a translator, and the high ideals he set, were an inspiration to many others, and a model to emulate. Although the world gave him little, he gave much to the world. It is touching to recall that Keble who did so much to lay the groundwork which opened the way for Neale's translations in the post-Oxford Movement, was solicitous when he heard that Neale was in very poor health in March, 1866. Keble wrote Mrs. Neale, "May his valuable life and health be spared for a good while longer to do his



Master's work, and to see it prosper more and more, until a goodly number have grown to take his place, and transmit the impression he has made for generations!" Keble, himself was seriously ill at the time and died a few days later. Neale lived to write an elegy on Keble's death.

For all his work there was little earthly reward save the recognition from the Emperor of Russia for his books on the Greek Church. America can be credited for sensing his greatness and recognizing it with an honorary degree of Doctor of Divinity from Trinity College, Hartford, 1860. He labored until the last, for only a few days before his death, August 6, 1866, he finished the Preface to his last work, his *Sequences and Hymns*. He was only forty-eight.

Largely in the period 1850-1862 he produced the hymns that made him an outstanding pioneer in our vernacular hymnody. Many appreciations of his work could be quoted; but Dr. Ruth Messenger has said it forceably and succinctly, "He created a religious lyric of intrinsic value and of original worth," and today it is still "ever ancient, ever new."

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# Appendix

## ENGLISH HYMNOLOGY: ITS HISTORY AND PROSPECTS

(From the *Christian Remembrancer*, Vol. XVIII (July-Dec., 1849)

Among the most pressing of the inconveniences consequent on the adoption of the vernacular language in the office-books of the Reformation, must be reckoned the immediate disuse of all hymns of the Western Church. That treasury, into which the saints of every age and country had poured their contributions, delighting each generation, to express their hopes and fears, their joys and sorrows, in language which should be the heritage of their Holy Mother to the end of time—those noble hymns which have solaced anchorets on the mountains, monks in their cells, priests in bearing up against the burden and heat of the day, missionaries in girding themselves for martyrdom—henceforth they became as a sealed book and a dead letter. The prayers and collects, the versicles and responses of the earlier Church might, without any great loss of beauty be preserved; but the hymns, whether of the sevenfold daily office, of the weekly commemoration of creation and redemption, of the yearly revolution of the Church's seasons, or of the birthdays to the glory of martyrs and confessors—those hymns by which day unto day had uttered speech, and night unto night had taught knowledge—they could not, by the hands then employed in ecclesiastical matters, be rendered into another, and that a then comparatively barbarous tongue. One attempt the Reformers made—the version of the *Veni Creator Spiritus* in the Ordinal; and that, so far perhaps fortunately, was the only one Cranmer, indeed, expressed some casual hope that men fit for the office might be induced to come forward; but the very idea of a hymnology of the time of Henry VIII may make us feel thankful that the primate's wish was not carried out.

The Church of England had then to wait. She had, as it has been said, to begin all over again. There might arise saints within herself, who one by one, should enrich her with the hymns in her own language; there might arise poets, who should be capable of supplying her office-books with versions of the hymns of earlier times. In the meantime the psalms were her own; and grievous as was the loss she had sustained, she might be content to suffice herself with those, and expect in patience the rest.

But the people reduced in great measure to the prose of a read service, clamoured for a metrical composition of some kind which should necessitate a portion of music; and Sternhold and Hopkins arose to supply the want. With their versions, or rather perversions, of the Psalms, of the Ten Commandments, of the Creed, of the *Te Deum* and the other prose hymns of the Church, she was content for nearly a century and a half.

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Next we come to the hymns of the Wesleys. John Wesley entertained sufficiently high ideas of them. "I do not think it in consistent with modesty to declare, that I am persuaded no such hymn-book as this has hitherto been published in the English language. In what other publication of the kind have you so distinct and full an account of Scriptural Christianity?—such a declaration of the heights and depths of religion, speculative and practical?—so strong cautions against the most plausible errors, particularly those that are now most prevalent? With regard to the poetry . . . Here are (allow me to say) both the purity, the strength, and the elegance of the English language, suited to every capacity. Lastly I desire men of taste to judge (these are the only competent judges) whether there be not in some of the following hymns the true spirit of poetry, such as cannot be acquired by art and labor but must be the gift nature."

One remarkable circumstance connected with these hymns, is the popularity they acquired with the new sceptical school. In our last number we quoted a passage from one of the writers, which spoke of the "that glorious hymn-maker, Charles Wesley." One reason for this preference, is no doubt, the intense subjectivity of these compositions; while the darkness, the struggle, the perpetual feeling after strength and wisdom not belonging to man, too often dis severed from any connexion with, or acknowledgment of, the Man Christ Jesus, may add to their popularity with this class. Among the Wesleys it is well known that the Hymn-book has almost usurped the place of the Bible: and the translations from it in the foreign missions form about the first production of the Missionary press.

The Hymn-book contains 560 hymns, the greater part the composition of John and Charles Wesley but there are also a few of Dr. Watts, and one or two from the Olney collection. We must do Wesley justice of acknowledging him the introducer of several new and very appropriate measures into English hymnology, or, at least, the first who employed them to any extent, and with any success. Of these, the most successful are Trochaic dimeter catalectic (Sevens) and Trochaic tetrameter catalectic:—

"Urbs Jerusalem beata,  
Dicta Pacis Visio."

But the offensive vulgarity of some of the Wesleyan anapaestic compositions almost exceeds anything of the kind in Watts. The very cadence of a verse like the following, borrowed as it is from the "Sir Trusty shall be my Adonis," of *Rosamond*, is a profane as was the Thalia of Arius—

"We remember the word  
Of our crucified Lord  
And the spirit of faith He imparts:  
Then, then we conceive  
How in heaven they live,  
By the kingdom of God in our hearts."



Again:—

“Come let us ascend,  
My companion and friend,  
To taste of the banquet above:  
If thy heart be as mine,  
If for Jesus it pine,  
Come up into the chariot of love.”

There is nothing, we may observe in passing, in which it is more difficult to preserve dignity than in rhymes, recurring at very short intervals; nor any trial of skill from which the hymnographers of the Church have come out with greater success. For example; S. Casimir of Poland where, actually, in alternate verses, half the syllables rhyme:—

“O beata per quam data  
Nova mundo gaudia  
Et aperta fide certa  
Regna sunt caelestia!  
Per te mundus laetabundus  
Novo fulget lumine:  
Antiquarum tenebarum  
Exutus caligine.  
Nunc potentes sunt egentes,  
Sicut olim dixerat:  
Et egeni fiunt pleni,  
Ut tu prophet averas.”

To return to the Wesleys. It may be doubted whether any of the original hymns included in this book could possibly, and by any change, be included in any English hymnology. There are, it is true some compositions among them which show no mean skill, ear, and taste; of these, the chief is the celebrated hymn, “Come, O thou traveller unknown!” in which, to use the somewhat partial criticism of a popular hymn-writer of our day, “he has, with consummate art, carried on the action of the lyrical drama.” So again, the hymn, “Thou God of glorious majesty!” composed by Charles Wesley at the very extremity of Land’s End, is remarkably striking, especially—to any one acquainted with the locality—the stanza—

“Lo! on a narrow neck of land,  
’Twixt two unbounded seas I stand.”

Yet nothing it is clear, can be further removed from the true idea of a Church hymn than these two compositions. If two, which might in some degree approximate to that model, *must* be selected from the five hundred and sixty of the Wesleyan Hymn-book, they must be, “Jesu, lover of my soul,” “Happy soul, thy days are ended.”

As to theology of these compositions, it is what might be expected.

The mischievous Wesleyan idea of the necessity of faith only, for the forgiveness of sins,—in plain words, believe that you are pardoned, and you are pardoned,—is kept, perhaps, more in the background than one might have supposed likely; but the other—and comparatively, innoxious—dogma, of the sinless state of perfection attainable by every Christian, is again and again repeated. Yet, against the worst errors of Calvinism, Wesley takes an opportunity of protesting constantly, and occasionally, alters an obnoxious verse, where he admits the hymn of another author. For instance, in the well-known Calvinian hymn, “Jesu, Thy blood and righteousness,” we read:—

“Bold shall I stand in the great day!  
For who aught to my charge shall lay?  
Completely clothed in Christ alone,  
And all my filthy garments gone.”

Wesley softens the last line into—

“Fully absolv’d by these I am,  
From guilt and fear, from sin and shame!”

It was the boast of Wesley, in the Preface from which we have before made an extract,—“Here are no cant expressions, no words without meaning; those who impute this to us, know not what they say.” Yet we will venture to assert, that no Hymn-book, except the Moravian, contains half so much. This alone, were there no other objections, would ruin some of these attempts which might otherwise be passable.

These were the resources of the English Church about thirty years ago. By that time people seem to have been convinced that hymns were not to be made to order; that so many yards of print could not be manufactured on the shortest notice: that no one man could hope to supply the acknowledge deficiency. Collections, therefore, originally brought forward by the old evangelical party, by Madan, Romaine, Walker of Truro, Simeon, Berridge, Riland, Adam of Winterham, were multiplied ten-fold. Every one as in the Apostles’ time, had a Psalm. Preeminent among the rest stood the “Percy” collection, the “Simeon” collection, the “Cottage Hymn-book,” and Mr. Hall’s, usually called the Bishop of London’s collection, because unhappily dedicated to him; this is one of the worst; and other collections were, generally speaking, nothing but compilations from these. More or less of heresy attached to all of them: happy he that, in a church where a collection was used, got off with irreverence or nonsense.

At length, men began to turn their attention to the possibility of the English Church deriving, as her prayers, so her hymns, from ancient stores. The principal sources from which an English reader would derive a knowledge of the Hymns of the Latin Church are, the translations, chiefly of Bishop Mant, J. Williams, (an American author), Mr. Newman, (is a

privately printed translation of part of the *Pars Hymnalis*, of the Roman Breviary,) and Mr. Caswall—who alone has translated *all* the Hymns of the Roman Breviary and Missal; besides those which occur in Anglo-Roman Missals, and in different collections, such as those of Mr. Palmer, of Magdalene, and the selection for the use of Margaret-street chapel; while of translations from the *Paris Breviary*, we have Mr. Williams's, Mr. Chandler's, and the Leeds Hymn-book; the third little more than a transcript of the second. All these, however, together, and much more any of them separately, fall short of what we want. We will point out some of the reasons of this.

1. It was a very natural mistake that, after the Breviary Hymns had experienced such long neglect, they should, on their revival, be thought in all cases absolutely perfect. It was also natural that at first the Paris Breviary should be preferred to the Roman. It is more like that to which English ears had been accustomed; it is far more subjective; and though the amazing strength, the awful solemnity, of the earlier hymns be gone, it was perhaps not the less popular on that account. Yet, if any one will remember that a great part of the Parisian hymns, so far as they are original, are merely the compositions, *done to order*, of some very respectable French divines and scholars of the seventeenth century. . . . It is noticeable, that Mr. Newman in his selections from the Paris Breviary, filled two hundred pages, while in that of the Roman, York and Salisbury, he could not find nearly so large a number of hymns which he thought fit to republish.

2. Another objection to the modern translation of the Breviary has been the extraordinary measures in which they have been composed. It is the peculiar beauty, indeed, of English, as compared with Latin, that any kind of strophe is allowable; but it behoves English writers to be more careful, lest this liberty of their becomes license. Especially is this necessary in translating verse, so simple, so changing, as are the greater part of the hymns of the Church. . . .

Again: it may, we think, be laid down as a general rule, that in modern languages a translation will fail in conveying a true idea of the original unless it adopts the same species of verse. . . . But ecclesiastical Latin is, to all intents and purpose, a modern language. It not only employs the same measures that we use, but its whole structure of phrase, and sequence of thought, is the same. Then, further, it is desirable that we should be able to employ the same ancient tune to a translation of the same ancient hymn; how can this be, when the metre, perhaps even the rhythm, is changed? Besides this, there seems a natural concatenation of thought peculiarly attaching itself to certain rhythms; and this is badly violated by the substitution of one for another.

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We have now touched on some of the causes why translations from the Breviary have generally been unsuccessful. But the chief remains: the



great carelessness, haste, and slovenliness with which they have been written. This remark applies to every translator, except Mr. Wackerbarth. Mr. Caswall, too, is less obnoxious to it than the rest.

The only general attempt to provide a hymn-book for the English Church appeared in 1847, under the title, which stands seventeenth at the head of this list, (*Translations from the Roman etc. Breviaries*) by Bishop Mant, Copeland, Chandler, Isaac Williams, J. Williams, Caswall, Wackerbarth, et al. We noticed it at that time, and pronounced it to be—what emphatically it is—an utter failure. It contains 236 hymns, evidently raked together with the utmost speed, and reminding one of the Wise Man's declarations—"An inheritance may be gotten hastily at the beginning: but the end thereof shall not be blessed." Perhaps of the local collections, but marked no. 18 in our list is the best (*Selection of Hymns, for Public and Private Use*). This contains a hundred hymns—about as many as it ought to embrace;—but there are none very bad, though we miss several of the best.

That which should now be done—on competent authority—seems clear. Let all the versions from the Breviary be collected; let some scholar, possessed of a good ear, and well read in our poets, select the best parts of each—and where, they fail, endeavour to supply the deficiency with something of his own. Let him be content with thirty or forty good translations; and let him spare no pains in rendering them the model versions; to these let twelve or fifteen best English hymns we at present possess be added—with such corrections as the Faith may require or taste suggest. Then let the book be submitted to the corrections of such members of the English Church as have a right to be consulted; and let then a second editor decide between their corrections, and the original of the first compiler. The forty hymns so obtained might perhaps be sufficient till some future convocation shall authoritatively decide the great question of Hymnology. . . .

One difficulty still remains to be disposed of. How far is the Church justified in selecting for her Hymnology the compositions of those who were not within her fold? some of whom, moreover, were tainted with the most gross and glaring heresy.

To us, we confess, the question seems perfectly easy. In the same way as the Church has dared to inherit the earth physically, and intellectually, and aesthetically, so she may vindicate to herself moral possession. . . . If it be urged that this approbation can only be made by a Synodal Act of a provincial Church, so far we agree: but the Hymnology, the compositions of which we are contemplating, can be viewed in the light of a tentative work and subject of course to the final approval or rejection by a supreme authority. All that we urge is that the hymns of the Dissenters will be accepted or rejected by the convocation on their merit or demerit, and not on the bare simple ground that their authors did not hold to the Catholic faith.

## HYMNAL NOTED

(An article by J. M. Neale in the Ecclesiologist, 1851)

We have been more than once asked why, with so many already translations of the Breviary Hymns, we have found it necessary to attempt one more in the work which we have now issued in two parts? In the following paper we propose to reply to this reasonable question.

And, first we will say that we do not bring forward a new version because we think all that have hitherto been published unworthy on all as, by means of these things, we might be justly charged with the most insufferable arrogance.

Notwithstanding, a new version was necessary, and that on the following grounds:—

1. We profess to give the only hymns which we believe the English Church, without the act of a general Synod, to have a right to, those namely of the older English office books, and principally those of Sarum. Now, to say nothing of the many translations afloat from the Paris Breviary with which we, as *English* churchmen, can have nothing to do, except as matter of curiosity, the hymns that have been translated into English are from the modern Roman Breviary. But the hymns contained in this are—it can never be too often repeated—a mere revision of the older compositions, common for the most part both to Rome and Sarum, made by the literati of the court of Urban VIII. These men bound themselves to those classical chains which the Church had deliberately flung away, and sacrificed beauty, piety, fervour, poetry, to cramp the grand old hymns into the rules of prosody. With much against which we should protest most warmly in Mr. Trench's "Sacred Latin Poetry," we are rejoiced that he has, in sufficiently vivid language shown, "how well nigh the whole grace and beauty and even vigour of the compositions has disappeared in the process "of reformation." In fact, the hymns of the modern Roman Breviary, are, emphatically *spoilt*.

The translation then of the Roman are not the translation of Sarum hymns. Very few of the latter have appeared in English. And the occasional difference between the two may be judged of by the fact, that we can point to a modern collection in which the *Tibi Christe Splendor Patris* of the Sarum, and the *Te Splendor et Virtus* of the Roman Breviary, are actually two different hymns, though the latter is, in reality, merely a *rifacimento* of the former.

This then is our first reason, that no translation has yet appeared of our hymns, and it is with our own hymns that we are concerned. We might add, that several which occur in the Sarum, such as *Crux fidelis terras caelis*, and *Collaudemus Magdalenae*, are not and never were in the Roman Breviary.

2. But, it will truly be said, many of the reformed and unreformed hymns so nearly the same, that in them, at least the former translations

might in great measure be adopted. We come then to the second reason which forbids this: the excessive rarity of translations made in the metre of the original; a point to us, of clearly absolute necessity. We open Mr. Caswall's *Lyra Catholica*, and out of the first fifty hymns one only is in the metre of the original. We take a very fair collection of "Hymns for the Service of the Church," . . . and here we find the same average. Some of these are the wildest deviations from the original metre, e.g. Trochaics for Iambics:—

En clara vox redarguit,  
Obscura quaque personans:  
Procul fugentur sominia:  
Ab alto Jesus promicat.

Hark! an awful voice is sounding:  
Christ is nigh, it seems to say:  
Cast away the dreams of darkness,  
O ye children of the day!

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And there is another change, of which we must say a little more, because it might escape the notice of those who are insufficiently versed in the subject.

Every one knows that the usual metre for the hymns of the Church was Iambic dimeter (the Long Metre of our "Selections"). But we believe that we shall surprise some of our readers when we tell them, that by far the greater part of medieval compositions in this metre were written in rhyme, assonant or dissonant. This was neglected by the Roman revisers, but it was the rule of the medieval Church. . . .

Now we have further to remark that all long metre hymns, whether in Latin or English, are divisible into two classes: those which rhyme coordinately and those which rhyme alternately. . . .

Now the whole flow, sequence modulation and caseura of these two kinds of long metre is so utterly different, that we can never allow, in a translation meant to be sung to the melody of the original, that one should be substituted for the other. . . .

Therefore we could not avail ourselves of such a translation as this:

"Jam lucis orto sidere,  
Deum præcemur supplices,  
Ut in diurnis actibus  
Non servet a nocentibus."

"Now doth the sun ascend the sky,  
And wake creation with his ray;  
Keep us from sin, O Lord Most High,  
In all the actions of the day."



And still less of the following where the first and third lines of the English do not rhyme: (A very slovenly and idle thing, by the way:)—

“Vexilla Regis prodeunt,  
Fulget crucis mysterium,  
Quo carne carnis conditor  
Suspensus est patibulo.”

or as in the Roman; (last two lines)

“Qua vita mortem pertulit,  
Et morte vitam protulit.”

“Forth comes the standard of the King,  
All hail, thou Mystery adored!  
Hail, Cross, on which the Life Himself  
Died, and by death our life restored.”

It is very easy to say that those little niceties are so much trifling. The only answer is, Study the hymns for two or three years, (very few people study them at all,) and it will appear how much force they have. An ill-informed student from Homerton or Glasgow may sneer at the “little niceties” of Greek participles: but that does not detract from their importance. So, in like manner, an unpracticed ear may not at once see the wide difference between co-ordinate and alternate rhymes, in Latin Iambic Dimeter: nay, may hardly catch the assonances at all. The writer remembers with shame that when, some ten years ago, he first turned his attention to the subject of Latin hymns, he quarrelled with that of S. Peter Damiani, *de gloria et gaudiis Parædisi*, which he now sees to be of rhythm perfect beyond description, because of its assonances.

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But we proceed to a third reason which renders many of the existing translations inapplicable to our use.

Every one who knows anything of Gregorian hymns, knows that their chief beauty consists in the rolls of sound which accompany the elongation of syllables. Now if a translation is published without reference to the melody, it is almost sure to offend grievously in this particular.

For example: The first two lines of the second verse of *Exultet orbis gaudiis* are these in the Caswall version:

O ye who, throned in glory dread  
Shall judge the living and the dead:

and the mere *reader* would think them, as they are, very good. But let us take them to the Christmas melody of the same hymn,—(and is set to the melisma before the cadence) and we need not stay to point out the absurdity of the rhythm.

So again: take the same translation of the *Vexilla Regis* to the Sarum melody:

"Forth comes the banner of the King" (*of* has a neum of three notes).

We may mention a curious instance of this. At the late consecrations of S. Ninian's (where, by the way, the Gregorians, both hymns and psalms, were heard in great perfection) a translation of the Sarum (and Aberdeen)

*Urbs beata Jerusalem* was the dedication hymn. The beginning of one of the verses ran thus:—

From celestial realms descending,  
Ready for the nuptial bed,  
Decked with jewels, to His Presence  
By the Lord shall she be led.

When in course of practice by the choir, the third line was found to give this precious piece of rhythm (a melisma for *to*). Fortunately in this case, it was very easily altered,

"To His Presence, *decked* with jewels."

The following tribute appeared in *The Ecclesiologist*:

He died worn out with incessant work at the early age of forty-eight, leaving behind him the reputation of being one of the most learned theologians, one of the most erudite scholars, one of the best linguists, one of the sweetest hymnodists, and perhaps the foremost liturgists of his time. The versatility of his powers was astonishing; and it may be doubted if his capacity and his fondness for hard intellectual labour was ever exceeded. Gifted with an extraordinary retentive memory, an indefatigable student, and trained from early childhood in the habit of fluent and graceful composition, he became one of the most voluminous as well as accomplished writers of his generation. Indeed, there is scarcely any branch of literature in which he did not distinguish himself, while in some he has left behind him no rival and no successor.

